

CONCERT GEMS

BOONE

PIANO SOLOS.

OLD FOLKS AT HOME—Grand Concert, Finlandia. 1.00

Arranged for two voices & piano by E. J. Hart.

SPARKS—Grand Galop de Concert, 1.00

Composed by Miss Spencer-Pelt.

CAPRICE DE CONCERT, No. 1—Mélodie de Nègres, 1.00

CAPRICE DE CONCERT, No. 11—Mélodie de Nègres, 1.00

DANCE DES NEGRES, Caprice de Concert, No. 3, 1.00

ECHOES OF THE FOREST—Tone Poem, .75

Composed by Miss Hazel May.

ENCHANTMENT—Tarantelle—Morceau de Concert, 1.00

PIANO DUET.

SPARKS—Grand Galop de Concert, 1.25

By MISS KUNKEL BROTHERS, Publishers.

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BRILLIANT PIANO SOLOS.

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Brilliant Piano Solos.

These solos are the best of the best of the best.

They are the best of the best of the best.

KUNKEL BROTHERS,

612 OLIVE STREET,

ST. LOUIS, MO.

LEATHER BELLS—Piano

Jacob Kunkel. 75

Arranged for the piano by Jacob Kunkel. This solo is one of the best of the best of the best.

GERMANS' TRIUMPHAL MARCH—

March in C Major

Jacob Kunkel. 60

This march is one of the best of the best of the best. It is a very fine piece of music and is one of the best of the best of the best.

OLD FOLKS AT HOME—

Chorus

Charles Kunkel. 1.00

This solo is one of the best of the best of the best. It is a very fine piece of music and is one of the best of the best of the best.

BRILLIANT PIANO SOLOS.

(New Revised Edition)

Copyright, 1904, by Kunkel Brothers, St. Louis, Mo.

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44 44 44 44

OLD FOLKS AT HOME.

Copyright, 1904, by Kunkel Brothers, St. Louis, Mo.

Charles Kunkel.

Melody

44 44 44 44

Tenor

44 44 44 44

Bass

44 44 44 44

Var. II

44 44 44 44

Var. III and Final

44 44 44 44

CONCERT GEMS

— • OF —



PIANO SOLOS.

OLD FOLKS AT HOME—Grand Concert Fantasia, . . . 1.50
Dedicated to my beloved manager John Lange.

SPARKS—Grand Galop de Concert, . . . 1.00
Dedicated to Miss Beatrice Rich.

CAPRICE DE CONCERT, No. I—Melodies de Negres, 1.00

CAPRICE DE CONCERT, No. II—Melodies de Negres, 1.00

ECHOES OF THE FOREST—Tone Poem,75
Dedicated to Miss Stella May.

ENCHANTMENT—Tarantella—Morceau de Concert, 1.00

PIANO DUET.

SPARKS—Grand Galop de Concert, . . . 1.25



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THEME.

Moderato $\text{♩} = 88$.

Musical score for "THEME" in E-flat major, 4/4 time, Moderato tempo. The score consists of five systems of piano and pedal accompaniment. The piano part features a melody with various ornaments and dynamics, while the pedal part provides a harmonic foundation with chords and moving lines. The score includes markings for "Ped." (pedal), "rit." (ritardando), and "r. h." (right hand). The tempo is marked "Moderato" with a quarter note equal to 88 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The score is numbered 1522-11.

1522 - 11

a tempo.

Ped. *N* *crac.* *a tempo.* *rit.* *f* *h.* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

Variation I.

This musical score, titled "Variation I.", consists of six systems of music. Each system is written for a piano (treble and bass clefs) and includes a pedal line (pedal) with various markings. The notation includes complex rhythmic patterns, often with slurs and accents, and dynamic markings such as *rit.* (ritardando) and *h.* (half). The pedal line features a series of "Ped." markings, some with a star symbol, indicating pedal changes. The score is written in a single key signature and time signature, with a tempo marking of *a tempo* appearing in the third system. The notation is dense, with many notes and rests, and includes various musical symbols like slurs, accents, and dynamic markings.

a tempo

rit. *h.*

15.00 - 11

a tempo

pprac.

rit.

a tempo

pprac.

1522 - 11

The musical score consists of six systems, each with a treble and bass staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Pedal points are marked with 'Ped.' and a star symbol. Performance instructions include 'a tempo' at the beginning and middle, 'pprac.' (pianissimo practice) in the first and fourth systems, and 'rit.' (ritardando) in the third system. The page is numbered 1522 - 11 at the bottom center.

Andante $\text{♩} = 60$ con espressione.

Variation II.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1522-11

♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped.

♪ Ped. ♪ P ♪ P ♪ P ♪ P ♪ P ♪ Ped. ♪ P ♪ P ♪ P ♪ P ♪ P ♪ P ♪ P ♪ P ♪ P ♪ Ped. ♪ Ped.

Cadenza.

♪ Ped. ♪ Ped.

♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped.

Variation III.

Allegretto. ♩ = 100.

The musical score for Variation III is presented in four systems. Each system consists of a treble and bass staff. The right hand (treble staff) features a highly technical and melodic line, characterized by frequent sixteenth and thirty-second notes, often beamed in groups. The left hand (bass staff) provides a rhythmic foundation with steady eighth-note patterns. Pedal points are indicated by the word "Ped." accompanied by a star symbol (☆) placed below the bass staff. The tempo is marked "Allegretto" with a tempo indicator of ♩ = 100. The key signature contains one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings like "f" (forte). The first system begins with a forte "f" dynamic. The second system includes a "rit." (ritardando) marking. The third system is marked "a tempo". The fourth system includes first and second endings, indicated by "1." and "2." above the staff.

2

N

f

Ped.

Ped.

11

f

Ped.

Ped.

Ped.

Ped.

N

f

Ped.

Ped.

Ped.

Ped.

Ped.

a tempo

N

f

Ped.

Ped.

Ped.

Ped.

N

f

Ped.

Ped.

Ped.

Ped.

1322 - 11

FINALE.

Allegro - 108.

The musical score consists of five systems, each with a piano part (treble and bass staves) and an organ part (indicated by 'Organo' and 'Ped.' markings). The tempo is marked 'Allegro - 108.' and the section is titled 'FINALE.'.

System 1: The piano part features a complex, fast-moving melody in the right hand, while the left hand provides a steady accompaniment. The organ part consists of a series of chords and single notes, with 'Ped.' markings indicating pedal points.

System 2: The piano part continues with a similar fast-moving melody, and the organ part provides a steady accompaniment with 'Ped.' markings.

System 3: The piano part features a complex, fast-moving melody, and the organ part provides a steady accompaniment with 'Ped.' markings.

System 4: The piano part continues with a similar fast-moving melody, and the organ part provides a steady accompaniment with 'Ped.' markings.

System 5: The piano part features a complex, fast-moving melody, and the organ part provides a steady accompaniment with 'Ped.' markings.

At the bottom of the page, the number '1522 - 11' is printed.

The musical score consists of five systems, each with a treble and bass staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings (1-4) are indicated throughout. Pedal markings (Ped. with a star symbol) are placed below the bass staff at various intervals. Dynamics include *f* (forte) and *ff* (fortissimo). A section marked *ossia.* (alternative) is shown in the second system. The piece concludes with a *ff* marking and a final chord. A tempo or performance instruction *in octaves ad lib.* is written above the final staff.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

f

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

ossia.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

ff

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

in octaves ad lib.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

NEW PIANO DUETS.

BOONE, J. W.

SPARKS, Grand Galop de Concert. 1 25

BRAHMS, JOHANNES.

Two Hungarian Dances:

No. I. SOUVENIR DE PESTH 75

No. II. MAGYAR. 75

CONRATH, LOUIS.

AIR DE BALLET 1 00

AUORA, Concert Waltz (Moszkowski) frei bear- 1 50

beitet 1 50

CINDERELLA, Impromptu Walzer 1 00

MAZURKA 75

MINUET MODERNE 1 00

MINUET (Paderewski) aus Humoresque, a l'antique, 1 00

in G major, op. 14, No. 1, frei bearbeitet. 1 00

TARANTELLA 1 00

VALSE MIGNONNE, Valse Brillante 1 00

CRIEC, EDVARD.

NORWEGIAN DANCE 50

ILCENFRITZ, B. McNAIR.

LA MOZELLE, Valse Brillante. 1 25

JONES, PAUL.

Two Marches:

OUR BANNER 75

OUR GIRLS 75

KIESELHORST, J. A.

ADELE, Impromptu a la Valse 60

LOVE'S WHISPERINGS, Valse Caprice 1 00

KUNKEL, CHARLES.

ALHAMBRA, Moorish Dance. 1 00

ALPINE STORM, a Summer Idyl 1 50

HUMORESQUE, Danse des Negres 1 00

SOUTHERN JOLLIFICATION, Plantation Scene. 1 00

MENDELSSOHN, FELIX.

CANZONETTA 75

MOSZKOWSKI, MORITZ.

AUORA, Concert Waltz, frei bearbeitet von Louis 1 50

Conrath 1 50

COME TO THE DANCE, Tarantella 1 25

LA REVEIL D'AMOUR (Love's Awakening), 1 50

Valse de Concert 1 50

Aus alien Herrn, Laender (from Foreign 2 25

Lands.) Five characteristic pieces, op. 23. 2 25

Complete in one book 2 25

No. I. MERRY COSSACKS, Russia. 40

No. II. DU HOLDE MAID (Thou Lovely Maid). 75

No. III. FANDANGO, Spain 60

No. IV. TOUJOURS GAI (Always Gay), Italy. 1 25

No. V. DANSE HONGROISE, Hungary 75

Five Spanish Dances. Op. 12. Complete 2 00

No. I. MADRID 50

No. II. SEVILLE 50

No. III. BARCELONA 75

No. IV. VALENCIA 50

No. V. MALAGA 60

PADEREWSKI-CONRATH.

MINUET (aus Humoresque, a l'antique), in G major, 1 00

op. 14, No. 1

RAFF, JOACHIM.

THE FISHER MAIDENS OF PROCIIDA, 1 25

Tarantella in D minor

SNOW, S. P.

FLASH AND CRASH, Galop de Concert 1 25

STRELEZKI, ANTON.

MAZEPPA GALOP 1 00

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MODERN Gospel Song in C Major

Introduction
Moderate 4/4
L. B. Shaw

First Theme

Second Theme

Third Theme

Fourth Theme

Fifth Theme

Sixth Theme

Seventh Theme

Eighth Theme

Ninth Theme

Tenth Theme

Eleventh Theme

Twelfth Theme

Thirteenth Theme

Fourteenth Theme

Fifteenth Theme

Sixteenth Theme

Seventeenth Theme

Eighteenth Theme

Nineteenth Theme

Twentieth Theme

Twenty-first Theme

Twenty-second Theme

Twenty-third Theme

Twenty-fourth Theme

Twenty-fifth Theme

Twenty-sixth Theme

Twenty-seventh Theme

Twenty-eighth Theme

Twenty-ninth Theme

Thirtieth Theme

Thirty-first Theme

Thirty-second Theme

Thirty-third Theme

Thirty-fourth Theme

Thirty-fifth Theme

Thirty-sixth Theme

Thirty-seventh Theme

Thirty-eighth Theme

Thirty-ninth Theme

Fortieth Theme

Forty-first Theme

Forty-second Theme

Forty-third Theme

Forty-fourth Theme

Forty-fifth Theme

Forty-sixth Theme

Forty-seventh Theme

Forty-eighth Theme

Forty-ninth Theme

Fiftieth Theme

Fifty-first Theme

Fifty-second Theme

Fifty-third Theme

Fifty-fourth Theme

Fifty-fifth Theme

Fifty-sixth Theme

Fifty-seventh Theme

Fifty-eighth Theme

Fifty-ninth Theme

Sixtieth Theme

Sixty-first Theme

Sixty-second Theme

Sixty-third Theme

Sixty-fourth Theme

Sixty-fifth Theme

Sixty-sixth Theme

Sixty-seventh Theme

Sixty-eighth Theme

Sixty-ninth Theme

Seventieth Theme

Seventy-first Theme

Seventy-second Theme

Seventy-third Theme

Seventy-fourth Theme

Seventy-fifth Theme

Seventy-sixth Theme

Seventy-seventh Theme

Seventy-eighth Theme

Seventy-ninth Theme

Eightieth Theme

Eighty-first Theme

Eighty-second Theme

Eighty-third Theme

Eighty-fourth Theme

Eighty-fifth Theme

Eighty-sixth Theme

Eighty-seventh Theme

Eighty-eighth Theme

Eighty-ninth Theme

Ninetieth Theme

Ninety-first Theme

Ninety-second Theme

Ninety-third Theme

Ninety-fourth Theme

Ninety-fifth Theme

Ninety-sixth Theme

Ninety-seventh Theme

Ninety-eighth Theme

Ninety-ninth Theme

One hundred Theme

The Kunkel Brothers' Songs

Brilliant Piano Solos.

These Solos are the most popular and best known
of the Kunkel Brothers' Songs.

KUNKEL BROTHERS,

612 OLIVE STREET

ST. LOUIS, MO.

CORANADO—Loving Value for Dancers. — 10 C. Each, 1.00

And the best of all—this is the only one of the Kunkel Brothers' Songs that is not a religious song.

NEARER, MY GOD, TO THEE—Grand Religious Song. — 10 C. Each, 1.00

A grand religious song. Nothing more beautiful. Perfect in its melody and its meaning. It is the only one of the Kunkel Brothers' Songs that is not a religious song.

SPARKS—Gospel Song for Dancers. — 10 C. Each, 1.00

The best of all—this is the only one of the Kunkel Brothers' Songs that is not a religious song. It is the only one of the Kunkel Brothers' Songs that is not a religious song.

SPARKS

Introduction
Moderate 4/4
L. B. Shaw

First Theme

Second Theme

Third Theme

Fourth Theme

Fifth Theme

Sixth Theme

Seventh Theme

Eighth Theme

Ninth Theme

Tenth Theme

Eleventh Theme

Twelfth Theme

Thirteenth Theme

Fourteenth Theme

Fifteenth Theme

Sixteenth Theme

Seventeenth Theme

Eighteenth Theme

Nineteenth Theme

Twentieth Theme

Twenty-first Theme

Twenty-second Theme

Twenty-third Theme

Twenty-fourth Theme

Twenty-fifth Theme

Twenty-sixth Theme

Twenty-seventh Theme

Twenty-eighth Theme

Twenty-ninth Theme

Thirtieth Theme

Thirty-first Theme

Thirty-second Theme

Thirty-third Theme

Thirty-fourth Theme

Thirty-fifth Theme

Thirty-sixth Theme

Thirty-seventh Theme

Thirty-eighth Theme

Thirty-ninth Theme

Fortieth Theme

Forty-first Theme

Forty-second Theme

Forty-third Theme

Forty-fourth Theme

Forty-fifth Theme

Forty-sixth Theme

Forty-seventh Theme

Forty-eighth Theme

Forty-ninth Theme

Fiftieth Theme

Fifty-first Theme

Fifty-second Theme

Fifty-third Theme

Fifty-fourth Theme

Fifty-fifth Theme

Fifty-sixth Theme

Fifty-seventh Theme

Fifty-eighth Theme

Fifty-ninth Theme

Sixtieth Theme

Sixty-first Theme

Sixty-second Theme

Sixty-third Theme

Sixty-fourth Theme

Sixty-fifth Theme

Sixty-sixth Theme

Sixty-seventh Theme

Sixty-eighth Theme

Sixty-ninth Theme

Seventieth Theme

Seventy-first Theme

Seventy-second Theme

Seventy-third Theme

Seventy-fourth Theme

Seventy-fifth Theme

Seventy-sixth Theme

Seventy-seventh Theme

Seventy-eighth Theme

Seventy-ninth Theme

Eightieth Theme

Eighty-first Theme

Eighty-second Theme

Eighty-third Theme

Eighty-fourth Theme

Eighty-fifth Theme

Eighty-sixth Theme

Eighty-seventh Theme

Eighty-eighth Theme

Eighty-ninth Theme

Ninetieth Theme

Ninety-first Theme

Ninety-second Theme

Ninety-third Theme

Ninety-fourth Theme

Ninety-fifth Theme

Ninety-sixth Theme

Ninety-seventh Theme

Ninety-eighth Theme

Ninety-ninth Theme

One hundred Theme

Show my God in Thee.

Introduction
Moderate 4/4
L. B. Shaw

First Theme

Second Theme

Third Theme

Fourth Theme

Fifth Theme

Sixth Theme

Seventh Theme

Eighth Theme

Ninth Theme

Tenth Theme

Eleventh Theme

Twelfth Theme

Thirteenth Theme

Fourteenth Theme

Fifteenth Theme

Sixteenth Theme

Seventeenth Theme

Eighteenth Theme

Nineteenth Theme

Twentieth Theme

Twenty-first Theme

Twenty-second Theme

Twenty-third Theme

Twenty-fourth Theme

Twenty-fifth Theme

Twenty-sixth Theme

Twenty-seventh Theme

Twenty-eighth Theme

Twenty-ninth Theme

Thirtieth Theme

Thirty-first Theme

Thirty-second Theme

Thirty-third Theme

Thirty-fourth Theme

Thirty-fifth Theme

Thirty-sixth Theme

Thirty-seventh Theme

Thirty-eighth Theme

Thirty-ninth Theme

Fortieth Theme

Forty-first Theme

Forty-second Theme

Forty-third Theme

Forty-fourth Theme

Forty-fifth Theme

Forty-sixth Theme

Forty-seventh Theme

Forty-eighth Theme

Forty-ninth Theme

Fiftieth Theme

Fifty-first Theme

Fifty-second Theme

Fifty-third Theme

Fifty-fourth Theme

Fifty-fifth Theme

Fifty-sixth Theme

Fifty-seventh Theme

Fifty-eighth Theme

Fifty-ninth Theme

Sixtieth Theme

Sixty-first Theme

Sixty-second Theme

Sixty-third Theme

Sixty-fourth Theme

Sixty-fifth Theme

Sixty-sixth Theme

Sixty-seventh Theme

Sixty-eighth Theme

Sixty-ninth Theme

Seventieth Theme

Seventy-first Theme

Seventy-second Theme

Seventy-third Theme

Seventy-fourth Theme

Seventy-fifth Theme

Seventy-sixth Theme

Seventy-seventh Theme

Seventy-eighth Theme

Seventy-ninth Theme

Eightieth Theme

Eighty-first Theme

Eighty-second Theme

Eighty-third Theme

Eighty-fourth Theme

Eighty-fifth Theme

Eighty-sixth Theme

Eighty-seventh Theme

Eighty-eighth Theme

Eighty-ninth Theme

Ninetieth Theme

Ninety-first Theme

Ninety-second Theme

Ninety-third Theme

Ninety-fourth Theme

Ninety-fifth Theme

Ninety-sixth Theme

Ninety-seventh Theme

Ninety-eighth Theme

Ninety-ninth Theme

One hundred Theme

Two Alpine songs of Switzerland's mountain-dweller - a melody from the
 Tyrol - and a song from the Swiss Alps.

ALPINE STORM

A SUMMER IDYL

THE ALPINE STORM is a song of the Swiss Alps, a melody from the Tyrol - and a song from the Swiss Alps.

THE ALPINE STORM is a song of the Swiss Alps, a melody from the Tyrol - and a song from the Swiss Alps.

The musical score for 'ALPINE STORM' is written for voice and piano. It consists of several staves of music, including a vocal line and piano accompaniment. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The music is characterized by a simple, folk-like melody with a strong rhythmic pattern. The piano accompaniment features a steady, rhythmic pattern in the right hand and a more melodic line in the left hand. The overall mood is peaceful and idyllic, reflecting the 'SUMMER IDYL' theme.

The musical score for 'ALPINE STORM' is written for voice and piano. It consists of several staves of music, including a vocal line and piano accompaniment. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The music is characterized by a simple, folk-like melody with a strong rhythmic pattern. The piano accompaniment features a steady, rhythmic pattern in the right hand and a more melodic line in the left hand. The overall mood is peaceful and idyllic, reflecting the 'SUMMER IDYL' theme.

THE ALPINE STORM is a song of the Swiss Alps, a melody from the Tyrol - and a song from the Swiss Alps.